



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

literature and history, and a brief introduction by Professor Barrett Wendell, there is a prefatory note in which Professor Lomax interprets the spirit of the ballads and briefly explains his method of collecting and editing them. The book, though professedly popular in tone and plan, is an important contribution to ballad literature, and should prove an incentive to students in other sections of the country to make permanent record of similar folk-songs. McB.

---

RHYMES OF HOME. By Burges Johnson. New York: Thomas Y. Crowell.

FOREST AND TOWN. By Alexander Nicholas DeMenil. New York and Cedar Rapids, Iowa: The Torch Press.

VIRGINIA: A TRAGEDY, AND OTHER POEMS. By Marion Foster Gilmore. Louisville, Kentucky: John P. Morton & Company.

MAYBLOOM AND MYRTLE. By Samuel Minturn Peck. Boston: Dana Estes & Company.

MY THREE LOVES. By Beverley Dandridge Tucker. New York and Washington: The Neale Publishing Company.

THE HILL O'DREAMS. By Helen Lanyon. New York: The John Lane Company.

THE POEMS OF SOPHIE JEWETT. Memorial edition. With biographical introduction. New York: Thomas Y. Crowell.

SABLE AND PURPLE. By William Watson. New York: The John Lane Company.

Bound in blue checked gingham suggestive of pinafores, and decorated on the inside covers back and front with dainty sketches of children swinging and reading under the shade of an old oak before the home porch, Burges Johnson's rhymes are adapted both to grown-ups and to children, and, in the words of the author, "have but one excuse for their wide variety—a spirit of home bade the writing of them all." The sentiment is true, the style simple, and the verse musical.

Not as much can be said of Dr. DeMenil's verse, about one third of which, he tells us in his preface, are collected from Sunday issues of St. Louis and other daily newspapers. Other verses are reprinted from "a former book by the writer," *Songs in Minority*. But "many of the verse bearing date subsequent to 1886 herein receive their baptism of type." In the juvenile

verse, "written when the author was in his twenties," there is little to justify their recall from the oblivion of a newspaper office; nor does the maturer verse contain much of permanent worth, despite the author's prefatory warning to "the average critic" that "the writer has 'the honesty of his convictions.'"

In *Virginia*, the theme of which is the well-known story of Virginius sacrificing his daughter to save her from the lust of the tyrannical Claudius, there is an ambitious and praiseworthy attempt at a tragedy in blank verse. But the play has many and obvious defects, apparently those of a beginner. There is, first of all, a woodenness in the characters, especially the men. Where we expect strength and true passion, we discover only a puerile outburst of rhetorical exclamation.

Appius rises, his face ablaze with passion :

"Make way, ye fools; I'll call my colleagues here  
With all their lictors! There will be bloodshed!"

The blank verse is stiff and strongly end-stopped: and there are surprising errors in grammar, the most glaring of which is the constant use of *hath* as a plural. The play is well conceived, but the author has failed to do justice to the grandeur and awfulness of the theme.

More favorable criticism may be made of the short poems contained in this same volume, some of which display true poetic feeling.

In *Maybloom and Myrtle*, the mood is of a far different sort—light and gay, with only a suggestion of seriousness in a group of fourteen short poems at the close, entitled "Song and Shadow." The best poems in the volume are included in the "Lyrics of Nature" and "Light Verse," for the "Lyrics of Love" seem a bit artificial and lead one to suspect that the author is a confirmed bachelor, whose love affairs have never weighed heavy on his heart. In all his verse there are grace, lightness, abandon, and a very kindly spirit that looks on the joyous side of life.

The "three loves" of the stalwart Bishop Coadjutor of Virginia belong to the camp and field, "love's garden," and the sanctuary, and the verses make clear that the Bishop was a

whole-hearted fighter and lover and that he is to-day a manly apostle and soldier of righteousness. In his poems celebrating the old South and her heroes in the Civil War, there is no trace of bitterness, no raking up of dead issues, no vain regret for days that are gone, but a natural, honest pride in brave deeds and noble men.

In *The Hill O' Dreams* there is Irish verse, melodious in metre, plaintive in tone, with an occasional touch of whimsical humor; weird too at times, with a suggestion of haunted pools by the wayside; and, in one poem at least, vigorous in its call for strong and self-sacrificing men to help Ireland in its need.

Drawing their inspiration from the art and poetry and scenery of Italy, from her reading and study of mediæval English, French, and Latin poetry, and from her joy in the beauty of earth and sea and sky, the poems of Sophie Jewett exhibit a wide range of subject and a notable variety in verse form. Though many of the poems are tinged with sadness and shadowed by the thought of death, there is no morbidness in them, no weak lament, no rebellion against the inevitable, but always a spirit of courage and hope and a faith in the immortality of love.

The latest poems of William Watson appear in a thin volume of less than fifty pages, and include a tribute to the late King Edward and to his successor, King George; a dramatic dialogue between King Alfred (drawing near to his last days) and his good friend, Asser, the Welshman; and a few condensed, realistic sketches of a storm at sea, followed by swift glimpses of New York, of "Florida's sweet orange-flaming shore," and and of Cuba, "a balmy land of dusky faces." "Sable and Purple," the poem which gives the title to the volume, is a worthy tribute to a good king:

A man not too remote, or too august,  
For other mortal children of the dust  
To know and to draw near.

He saw clear Duty plain, nor from that highway swerved,  
And, unappalled by his majestic fate,  
Pretended not to greatness, yet was great,

And for King George the language is not less strong and explicit, nor the tribute less dignified, graceful, and sincere :

And may the inscrutable years,  
That claim from every man their toll of tears,  
Weave for your brows a wreath that shall not fade —  
A chaplet and a crown divinely made  
Out of your people's love, your people's trust:  
For wanting these all else were but as dust  
In the great balance wherein Kings are weighed.

McB.

---

BJÖRNSTJERNE BJÖRNSON, 1832-1910. By William Morton Payne, LL.D.  
Chicago: A. C. McClurg & Co.

The year 1910 was made notable in literary and social annals by the deaths of Bjørnstjerne Bjørnson and Leo Tolstoi. The coupling of these names is suggested not merely by the coincidence of the two deaths, but also and far more by the many points of resemblance between the two men. Each came to be regarded as the intellectual spokesman of his own country, each started as a novelist and ended as a social reformer, each was an idealist and each showed an almost fanatical love of truth and justice, each worked away from the faith in which he had been reared. We are not concerned here with the question of whether these two men were right or wrong in their religious beliefs. Right or wrong they were perfectly sincere and honest in their views and showed the courage of their convictions.

In the monograph on the Norwegian writer, the religious development of Bjørnson is clearly indicated, but the presentation is at times marred by the suggestion that his was the only possible solution of the great question of religious belief. It is one thing to describe the mental processes by which a certain individual has developed "a gospel that needs no church for its promulgation, and no ceremonial for the enhancement of its impressiveness." It is quite another thing to state that "it is no small thing to have found the way, and to have helped others likewise to find the way, out of the mists of superstition, through the valleys of doubt and despondency athwart the thickets of prejudice and bigotry, with all their furtive foeman, up to these sublime heights of serenity." As a description of Bjørnson's